

# DESIGN

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## COLOR

BY ALICE ROBINSON

■ Color is like the radio—it is like one's belief in the immortality of the soul—it is like falling in love at first sight. It is one of the things that people believe perhaps, but when it comes to justifying their belief they realize that they wouldn't have believed it—that is, if they do, if they hadn't seen it or heard it or felt it and they are sure that they are much too sophisticated to have believed it if they had been merely told about it. It is only with the evidence of our senses that we accept the facts of color and even with this evidence, as we continue to study it, we become more and more sympathetic with the mountain woman who made herself famous by indignantly saying as she stood looking at the hippopotamus in the zoo "there h'aint such an animal". Fortunately, the good Lord has provided us with substitutes for real color which are much more easily understood and when we get a dab of red paint smeared on us or sit in some cobalt blue it is an actual relief to our more material minds, which has its trouble believing the reality of the unreal or the lack of substance of things that the eye can see, and these paints, made of the simplest materials, have been a great joy to man since the world began.

The world has grown old, of late, and changes have come upon us. We leave the earth and fly now in the air. We stretch out our minds to the most unbelievable spaces—we believe in television—what a simple thing was Jonah and the whale for our ancestors to swallow! A bucket full of paint and a brush is not necessary to the artist at all. A switchboard will do just as well. Usually things come about gradually but the possibilities of colored lights have come upon us with such a rush that they take our breath. Perhaps a dirty paint rag will be as unthinkable in the studio of the artist of the future as a wire bustle hanging in a woman's closet is today.

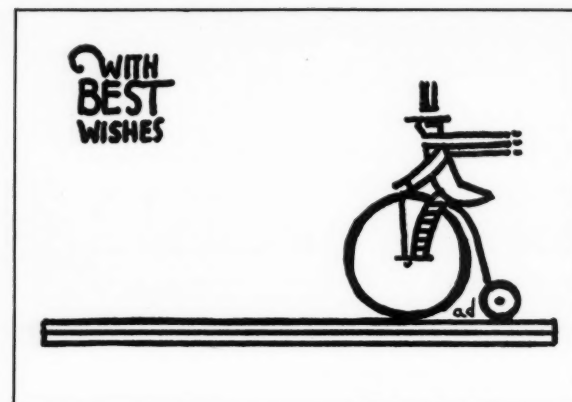
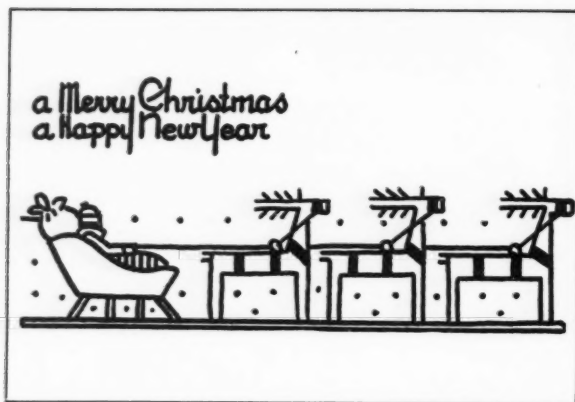
However, there have been spiritualized minds all through the ages who have been in revolt against the material qualities of paint. The various schools of painting that have sprung up in times past usually have been, not in acceptance of the medium at hand but a struggle against it. Whistler felt that a picture was "finished" when all evidences of the material used were forgotten. The Impressionists used it, aiming at an illusion, the Primitives of the Pre-Raphaelites period at a religion.

Until very recently most of our paints were the different colored earths. Mud we call it when it is wet, and the little boy, who, when he was told he was made of it and resented it, saying, "I'm mad with God! He didn't need to use mud for me—there was plenty other stuff", was wrong. There is, in this world, an over balance of mud for the lovelier things, such as dreams and illusions.

It is ungrateful for any of us, when we consider the amount of pleasure that mere people have had with dabs of paint to refer lightly to it. Since the days of the cave dweller the one person who has thoroughly enjoyed himself has been the painter. But as our paints have changed from the simple earth colors to the more complicated new ones we have become more and more dependent upon the chemist and now with the coming of the electric light we must go to the physicist. The psychologist, at the first mention of the immaterial quality of color, appeared saying, "If it is something that isn't, consult us. We deal with the way people think and if they are only thinking color, we will deal with color." And I am not through, the organic



Spontaneous jungle motif made into a striking all-over pattern for a textile by a pupil of Isabelle M. Murray, Evan-der Childs High School, New York



chemist, after many experiments with color comes forward with the most disturbing discoveries—the blue bird, our symbol of happiness, is not blue at all, just a dirty grey thing, and the lily, our symbol of purity, is not a bit white. How shattering this knowledge would be to our faith both in virtue and happiness—were it not that the philosopher steps up kindly at this moment and tells us it is good for us to “believe” what it is good for us to believe. The one thing that takes the curse away from the organic chemist and makes us forgive him is the fact that he has discovered that none of us have grey hair—the pigment being still there as it was at sixteen, just a little matter of adjustment of cells which has made our enemies say “we look our age.”

There has been little change in the teaching of design in our public schools as far as color is concerned since the Prang Company brought out its first text book, yet the study of color science has been enriched beyond words through experimental work of the most interesting kind. Even our language has changed since that day, yet the designer's vocabulary remains as it was. No longer is the study of the classics the basis of our study of our own language and the ordinary high school boy or girl lacks sympathy with or understanding of such words as chroma, analogous and monochromatic. The intensity with which the average person has been seeking for personal beauty and for a beautiful environment has, unfortunately, made these words and similar ones freeze into our vocabulary.

The three elementary hues do not vary no matter what arrangement we may make of them—red, yellow, and blue are the unique hues. In the last few years we have had an invention called the Wilfred Color Organ or Clavalux where it is possible to project on a screen “cubist paintings” of great beauty. This invention has been as far reaching in

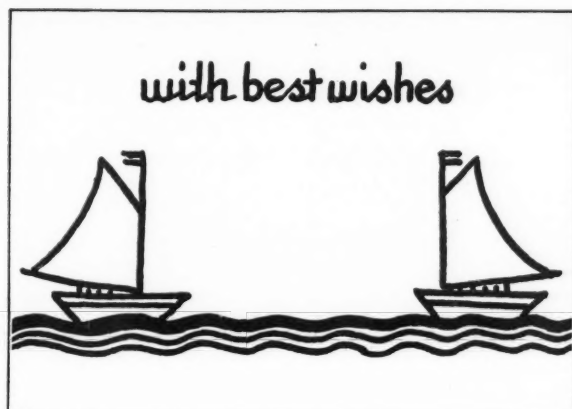
its effect on the development of modern paintings as the invention of the camera was at an earlier period. Picasso and his group certainly did not continue with cubist painting after it became evident that they would have to compete with a machine. The screen that Mr. Wilfred uses for his mechanical pictures is dazzling white and he secures this by turning on a red, blue and a green light. The green supplies the necessary yellow element and increases the blue so that a balance of the three color element is made. Color could be so much more easily understood if we could reckon it in teaspoonsful as we do baking powder for biscuits. Dr. Munsell in his color theory was a little like Mahomet when he made his calendar. The calendar was right—but the variations under certain circumstances were not. In spite of the difficulties which men like Dr. Munsell have met and failed to meet, it is absolutely essential that a nomenclature for color be established. Imagine an engineer telephoning for a steel girder and realizing that he probably was not making himself understood—so ending disgustedly with this clause, “send on approval”—yet this clause accompanies almost every color transaction that is made by letter or by telephone.

The average eye detects without quibbling twelve distinct hues. It sees seven steps of darkness and lightness for each of these hues—and an average of four steps between the greatest intensity of the hue and neutrality. There are unusual eyes that see much more than average. Fred Madox Brown could see the rings of Saturn with his naked eye but there are not enough people with these super eyes to make it important for us to consider them. The palette as we have it for the average eye will have to be the one accepted.

In our orderly universe, light, as it is made of the three color elements, is of equal attractions, not of equal quantity



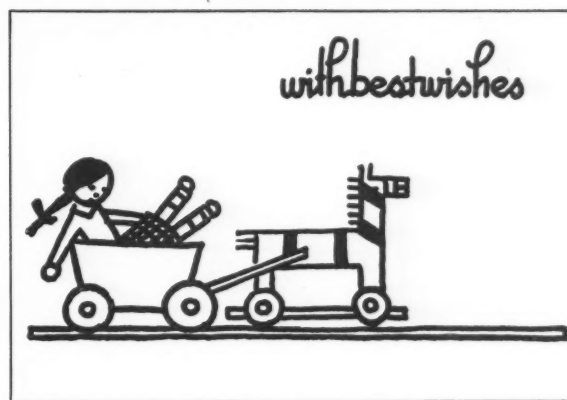
These New Year's and Christmas cards are from the studio of Amy Drevenstadt a designer whose work is always very distinctive



and when we see them in an "upset" as in a prison—we recognize this established relationship and it gives us a sense of satisfaction if we suggest this natural balance. This has given rise to what is known as complementary, split complementary and triad color harmonies, which names seem inadequate today. A balance of the three color sensations is much more explanatory and not as limiting. Nothing is more offensive than complementary colors unbalanced. An equal amount of blue at full intensity using the teaspoon variety of measurement to an equal amount of orange, also of full intensity, puts one's teeth on edge. Nature or light reduces the quantity of one in inverse ratio to the attractiveness of the other. And nature loves a balanced color scheme, even ourselves, mere man is often made in this order, a yellow orange skin, dark yellow orange hair, we call it brown, and a blue violet eye. Is it any wonder that we wear the dark blue violet of our navy blues almost as if it were a uniform, and the "red-head"—red orange skin and darker red orange hair with a contrast of blue green eyes. Once in a while we even see a balanced triad, a fair girl from Scandinavia with yellow hair and the rarest of all eyes, except in babies, the blue eye and a pink skin. Probably if we should study ourselves more we should lose our religion which is based on the vileness of man and say boldly—"are we not lovely as the flowers?" Most of us, of course, are one color, but then most of us *are* one color, yellow orange skin, yellow orange hair and yellow orange eyes. No variety except light and dark. Well! So are the yellow races and the black. We Caucasians occasionally have a yellow orange eye reduced in intensity until it is quite grey. How various is nature! And how grand! Color schemes for rooms and dresses, even for neckties and socks that do not take into consideration the colors of the individuals concerned, are as futile as they are ridiculous.

Simplicity of line direction and uniformity of decorative outline is responsible for the charm of these cards

FOR JANUARY



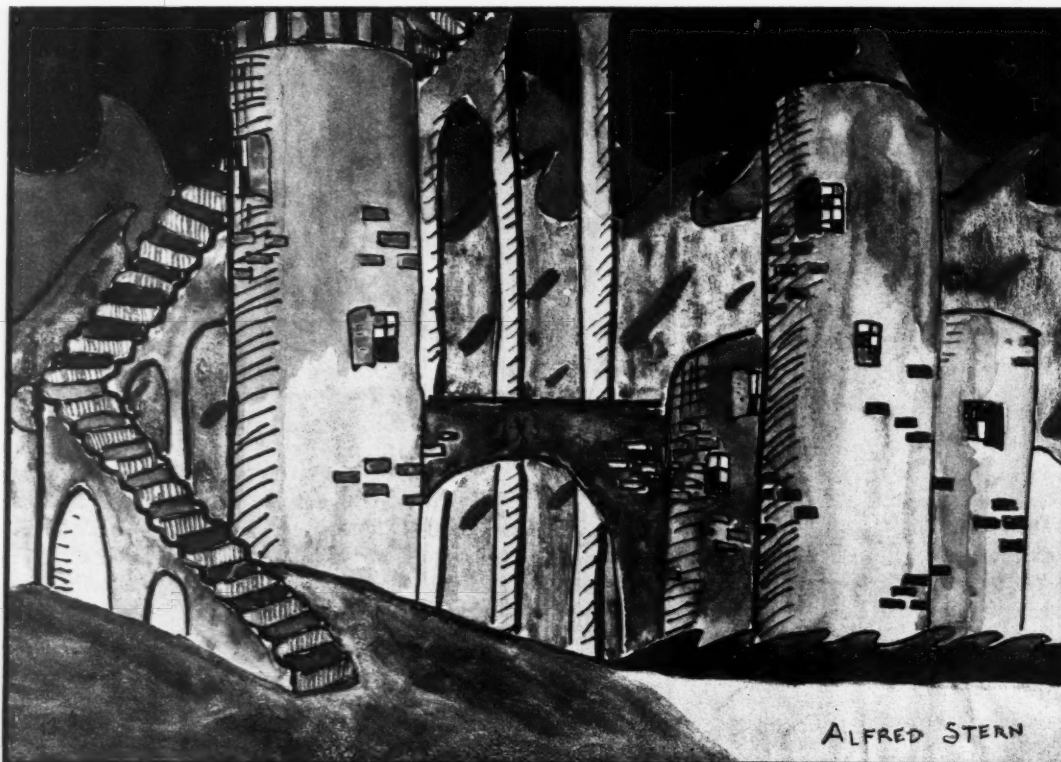
In nature the order of the hues is fixed and when we arrange colors as we have them in light in their natural rhythm we feel the rightness of it and enjoy it. This has been called an analogous harmony but should we describe it as a rhythm of color we might make ourselves better understood, for red to red orange, to orange, is like a dance measure and we love it, and for the same reason. Yet tell anyone to use it irrespective of the attractiveness of the size of the areas or of the dark and light pattern and you will be quite apt to have a failure.

There are certain common qualities that make colors beautiful together irrespective of any balance or rhythm of hue but just as dependent on the dark and light balance, one of them is a common outline, such as the black ink line that has saved many a poster or the lead line in stained glass or the metal line in Cloisonné enamel, or a common quality of background such as the black suits that the men wear at a dance, or of texture—satins with their great splashes of light or velvets with their shadows. A reduction of intensity will save many a situation—"Nature is almost always wrong", said Whistler as he began to show how right she was with her twilight and shadow, in his Ten o'clock lecture.

Before the War we had few colors that could be depended upon against the sun and the washtub. Today we are rich in permanent colors, yet we give our young people the same limitations that their parents had in color arrangements. How can we be so unimaginative when in such a short time we have dismissed the ice man from our houses, when we know that our children are already as curious about horses as about lions and that our prospects of having the word *smoke* removed from our vocabulary is as sure as that the word *germ* has come in. This world does move and our understanding of it and our sympathy with it must also move in keeping with life activities.







## A STAGE SETTING

# A SEARCH FOR AND CONSERVATION OF THE GIFTED

BY HENRY E. FRITZ



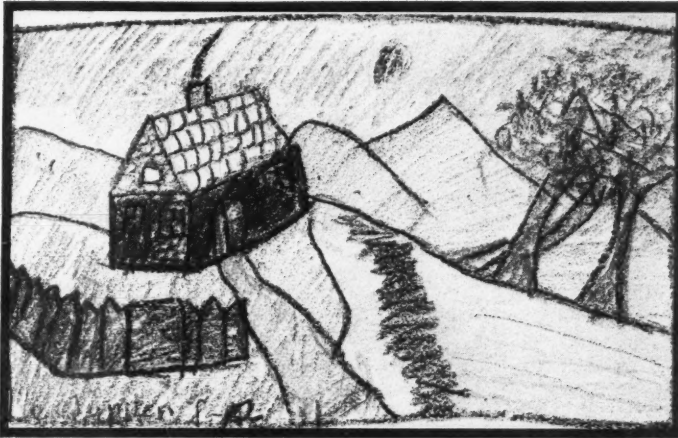
That Dr. Fritz who is chairman of the Art Department of the Stuyvesant High School in New York City has done much to develop self expression in his Saturday classes is shown in these illustrations

A gay costume for a humorous character

■ The organization of The Saturday Art Class in New York City for Gifted Children, examples of whose work accompany this article, springs from a need. It springs from the idea of a need for conserving the talented. We as a nation, are considered the most wasteful on earth, especially the most wasteful in human material. The number killed annually in the pursuit of ordinary civic life runs into the hundred thousands; and, the number spiritually maimed in our class-rooms by the methods of mass education is still an unknown quantity. Recognizing this need for conservation, and applying it to the conservation of the talented; our problem is,—how shall we identify the gifted, how shall we bring them together; and, what shall we do with them? If we give a mental test to, say, one thousand unselected children at any age between five and fourteen, we get approximately three per cent at the lower end of a frequency curve, who are real problem children. In the middle of the curve, around a central tendency are grouped the large majority of average, normal ability; and, at the other end of the curve we find about ten per cent, who are able to do superior work. Our interest in this article centers on the superior at the upper end of the frequency curve; for, they too, are problem children; who until very recently have been neglected and left to shift for themselves.

Any teacher who has ever given a performance test in creative drawing and design will find approximately similar





Spontaneous and dynamic are these crayon drawings by a child of eight years. The elephant was done with bold ink strokes by an older child

results as with the intelligence test, since general mental ability and creative ability are closely correlated. This does not mean that all intelligent children can draw and create well; but, that children who draw and create exceptionally well, are to be found among the very intelligent. Some children, then, as you will know from experience, have no graphic ability, whether they are among the very intelligent or not,—they are of the introvert type. The great majority have normal ability, and a few display very marked creative ability at a very early age.

Let us bring clearly before our minds what we understand by creative ability. Ability:— It is the ability to comprehend, to understand, to grasp the significant factors in every experience, and to see new relationships between these factors of "insight" in a personally unique way. It is the ability to select out of the many of experiences, the uncommon thoughts, emotions, and actions; and, to synthesize them in a manner that is arresting, thrilling and indicative of a new direction. Men like Michael Angelo, Beethoven, Darwin, Lincoln and Einstein are pre-eminent examples of such creative ability. We have provided classes, schools and institutions for the feeble-minded and delinquent, who are a burden and an economic loss to the nation; but for the gifted, who are an asset, we have at this late date, devised no adequate method of conservation. The gifted child is not a "wonder child," nor an abnormal, precocious, pathological subject that must be shielded from the shocks of a rude environment. Experience seems to indicate it that they are superior to unselected children in physical and non-intellectual traits as well as in intelligence, and, they carry this advantage into adult life. Their health is normal and they are free from nervous diseases. They are high strung and sensitive to all stimuli. They are tenacious and persistent in the pursuit of their goal. Gifted children, as I have learned to know them, have a richer background of experience and a larger fund of special information. They are active and serious and obsessed by their art interest. Creative self-activity and self-expression are a passion with them. They see differences and meanings which the average child cannot comprehend; and their acuity for line, form and color is far superior to that of the average child. Gifted children display greater "insight" qualities than average children. They have more ideas than they have time in which to carry them out. The three hours spent in the Saturday Art Class are all too short for them, and it is difficult to make them stop working at noon even though it takes some of them an hour and a half to reach their homes. Their mental age is in advance of their chronological age, in some cases as much



Marked differences in feeling and style are shown in the two figure treatments on this page each being done by different girls



as four years; and they are leaders in their respective schools in academic work as well as in art.

The gift for graphic expression seeks to be innate; it is part of the child's inherited quality, and manifests itself before, and in spite of art instruction. As early as the tenth month after birth some children display tendencies toward special activities. At the age of from three to four years they begin to draw, paint and model, sing and dance; and, soon after, such activities become hobbies with them. To possess this gift is neither a merit nor a demerit; it is just an accident which later possesses the child. And all we can, and should do, is to provide a favorable environment wherein the precious gift may flourish and develop to full maturity.

But why should the gifted be given special attention, you may ask. If they are superior, why can't they take care of themselves? A struggle is good for them. But, they are rather shy and because of their mental age they are usually in classes one or two years ahead of their chronological age. And so, they are rather diffident, modest and sensitive. They are not aggressive, nor given to showing



off. Some one else, usually, discovers their ability and urges them to apply for admission to the Saturday Art Class. It seems to me that if providing educational facilities, commensurate with the ability of the normal and subnormal is a national duty, then, is the conservation and development of the gifted thrice a duty!

Prof. Terman, in his book "The Measurement of Intelligence," writes on this subject, as follows: "The future welfare of the country hinges in no small degree, upon the right education of these superior children. Whether civilization moves on and up depends most on the advances made by creative thinkers and leaders in science, politics, art, morality and religion. Moderate ability can follow and imitate, but genius must show the way." We have provided national conservation of forests, of mines and water-ways, but not yet a scientific method of conserving the superior, upon whom the cultural, social and economic welfare of the country really depends. In the great City of New York we have today, not a single Public Industrial Arts High School, in which gifted children might be collected, trained, developed and conserved.

"To 'encourage art' is not enough. To give medals and awards is a hit-and-miss method. The gifted do not need encouragement. They work in spite of it. What they need is a favorable environment in which they may create to their heart's content. Like our colleges, our art schools are filled with much indifferent material, and, a medal given to the best of such a group is to encourage a 'swelled head,' but not an artist. We delude ourselves when we imagine that we are 'encouraging art' whenever a free class in this or that subject is organized. There are twenty-six thousand art students in the eastern states, of whom only three per





A humorous ink drawing done in bold masses at the left and a block print below show still more variety of style expressed by this gifted group



cent can be absorbed by the industries. It merely demonstrates that we have too much wealth, and can afford to keep such a vast army of mostly indifferent art students in comparative dreamy idleness, in the hope that by setting them to copy a plaster cast, a human body in a stupid position, a lemon, or some insane European painter we shall develop creative artists.

What we are in sore need of at the present time, are classes or centers where gifted children may meet for mutual inspiration and assistance, where they might be permitted to create joyously whatever their fancy dictates. Both Germany and France seek out the talented in every hamlet and village, provide them with scholarships and subsidize them if necessary. We on the other hand, let them shift for themselves, leaving many to discouragement and submergence in some cheap so-called art school. Now, what should we do to organize a suitable environment for the full unfoldment of talents? If we desire to discover the talented we should organize some central meeting place, like the "Bottegas" of the Italian Renaissance period, and give every child who may apply an opportunity of showing what he can do. I have in mind a class patterned after that of Professor Cizek in Vienna. Such a class can be organized in any town.

A second group, consisting of selected children only should then be formed, and this can only be done in larger cities, because their number is small. The environment I have in mind, should not affect the individual differences of the children,—in taste, conception and execution. They should not be forced to imitate some teacher, technique, nor

fashion of the moment. As little teaching as possible should be indulged in, and, as much information as is asked for should be given. The teacher in charge should be skilled in many techniques, master of many materials, and a source of information on all processes of manipulation.

Many kinds of professional tools, utensils, apparatus and materials should be within reach of the student and, no charge for instruction nor for materials should be made, so that no child however poor, may be at a disadvantage. Saturday morning seems to be the best time for meeting. The children should be permitted to come and go whenever they desire. Strict attendance records should be kept. Boys and girls of all ages between six and eighteen should work together for mutual inspiration and encouragement, and the number of students should not exceed fifteen boys and fifteen girls. They should be permitted to do whatever they desire and in any medium they may choose. Their creative activity should be entirely unconstrained. No formal discipline should be involved, since they are drilled and disciplined during five days each week as it is. The teacher in charge should have a fund of money from which



the children may be permitted to purchase anything that is necessary for the execution of their projects. This environment or studio should be equipped with looms, block-printing and etching presses and if possible, with a kiln for firing pottery. What a joy, ladies and gentlemen, it is to work with such children under such conditions!

You are, perhaps, curious to know how to secure students. That is not a difficulty. Every mother has at least one genius in her family. That is natural. One fond mother told me confidentially that she had three at home. The simplest method of securing applicants is to advertise for them. Many will come and only a few can be chosen. Many will be sent by art teachers, supervisors, and directors, fortified with recommendations and drawings. The drawings they bring, range in number from a miserable copy of Mr. Mutt and Jeff perhaps, to portfolios filled with brilliant multitudinous drawings and designs. After a searching interview the most promising applicants are invited to appear on the following Saturday at nine o'clock to draw, paint or model, or to do anything they can



Three remarkably spirited pen and ink illustrations for *The Queen Pedauque* done by a boy of sixteen



do best. If a child is found to be of promising ability for his age, he is invited by letter, to attend the Saturday Art Class during the following month and, after that he may be reinvited from month to month, provided his attendance and age ability continue to be satisfactory. Two unexcused absences places the next best applicant on the waiting list, in the seat of the disinterested. No child is invited for a longer period than a month at a time, and, altho children have held their places of from six to seven years, they have always been reinvited from month to month. This procedure permits the teacher to correct his judgment, and to drop the less promising for the more promising student without offense to all concerned.

The attendance, persistency and productivity of superior children is remarkable. Two boys have been tied for attendance for six years and they both were absent only ten Saturdays during all that time. One of them was a negro boy of great ability. This proves the great need of classes for this type of child.





A block printed Christmas card above  
and a vivid interpretation of Time below



FOR JANUARY

You will, no doubt, be curious to know how we teach. That too, is done to them during five days each week. On Saturday morning at least, they may revel in whatever dreams of youthful beauty they may have. No one tells them what and how to draw. No one insists that they must draw like African savages, like rational Greeks, nor yet like insane, so-called modern masters. We are interested in children's art, not in imitations of adult art. The work they do is all free creative work in whatever medium they may desire and, without the use of models. The individuality of the child is sacred. No comparisons are made as to standards of perfection, style or technique. The merits or demerits of ancient or modern art are not discussed. The only interest we cherish is the unfolding of child art as it wells up from the naive consciousness of the youthful artist. No prizes or awards are given, and no competitions are encouraged. Information as to methods of procedure and manipulation is freely given when asked for and the use of tools, materials and mediums is explained and demonstrated. The ages of the children range from six to eighteen.

We make books and illustrate them in black and white, and in colored inks; make mural decorations, panels, screens, boxes, masks, and marionettes, and applique panels and embroideries, wood-carving, modeling, and pottery; cut silhouettes, make greeting cards and do block printing in several colors. Design and print repeating patterns, and work in batik, tie-and-dye, cut stencils. The exhibition here shown illustrates only the drawing and painting aspect of our manifold activities. At eleven o'clock an exactly timed, twenty-minute "Stunt", a composition on a given theme is made by the entire group for socializing purposes. These are properly mounted and hung for inspection on the following Saturday morning. No preferences are expressed. The children form their own opinions, exert their own choices and follow their own preferences. We hold an annual exhibition during the first two weeks of June in the Metropolitan Museum of Art, not in order to show how clever we are, but to bring before the public the information that there is a place where any child may try out his abilities.

And now, may I be permitted to give you a brief history of the experiment? It was my great privilege to organize this class seven years ago under the auspices of "The School Art League" by whom it is financed and supported. It is the first organized attempt to discover, develop and conserve the most gifted children that could be found in Greater New York irrespective of school, race, creed, color, religion or financial standing. The number of applicants each year is over one hundred. Since last October eighty-nine children have applied for admission, and only ten of these could be given places. The children are of all nationalities. Special talent, it seems, is not confined to any one nation. A case history of every child is on record and a mental test is administered after the applicant has been a member of the class for three or four months. A follow-up record is sought after the student leaves the class.

Now you may ask, what are the net results, after seven years of experimentation? Here are a few attendance figures:

One student has been in the class for seven years, one for six years, three for five years, five for four years, three for three years, nine for two years and eight for one year.

The children's mental ability ranges from 96 to 140 I. Q., that is from Normal Average to Near Genius. The highest score was that of a Russian boy, 140 I. Q., who at the age

Continued on page 183





Unique and charming porcelain pieces by Gio Ponti

This smart tea service below is the excellent work of Gio Ponti



## NEW ITALIAN CERAMICS

BY CARLTON ATHERTON

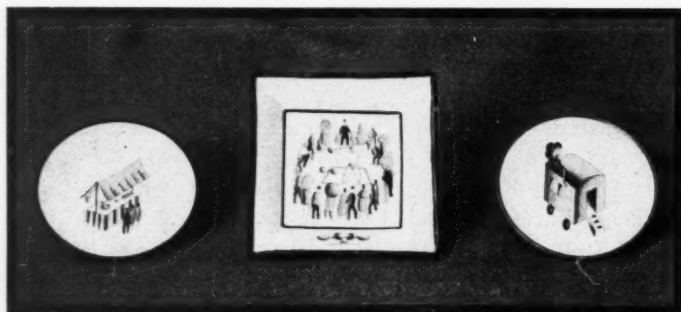
■ The Fourth Triennial International Exposition of Decorative and Industrial Art, held at the Royal Palace at Monza, has brought to the attention of the world the great strides taken recently in a new Italian art impetus. A new spirit seems to pervade Italy. The arts and crafts sponsored by King Victor Emanuel III and organized by Signor Mussolini have acquired a new significance. They seem an integral part of the new Italian life. This movement seems to be a concentrated scheme to recapture the past glories of Italy. In all likelihood a new Renaissance will be attained if not the ultimate goal.

Italian arts and crafts are now an integral part of industrial production and it is very interesting and most satisfying to note the caliber of the names connected with this constructive scheme. The finest artists of Italy do not disdain to work with and for the machine. They realize that they do not discredit their reputations by lending dignity to

the commonplace things of life, but rather bring into a beautiful harmony the ordinary things about them.

Under the guidance of Guido Balsania Stella and his wife, the Art Institute of Monza is becoming most significant. The students are instructed in all the phases of art and with such sympathetic understanding that the results are more than satisfying. A concerted effort is put forth to lift the minor arts from their squalor of the recent past and to bring them back to their proper status. Famous architects, sculptors, designers, and craftsmen are turning their concentrated attention to the achievement of fine manufactured arts as well as studio craftsmanship. Italian architects of the finest caliber have planned not alone the bodies of palaces and villas, ocean-liners and airplanes, but their interiors and fittings down to the most insignificant details. This is a very sane way to produce harmonious and logical results.

This new scheme naturally includes ceramics. The great advances can readily be seen from the accompanying illustrations. Rooted in the same principles they are reminiscent of the past glory of Italy, but seen in new perspective, they acquire a new feeling. The motifs may be the same but the modern designer has given an individual conception and execution. Both in shape and decoration,

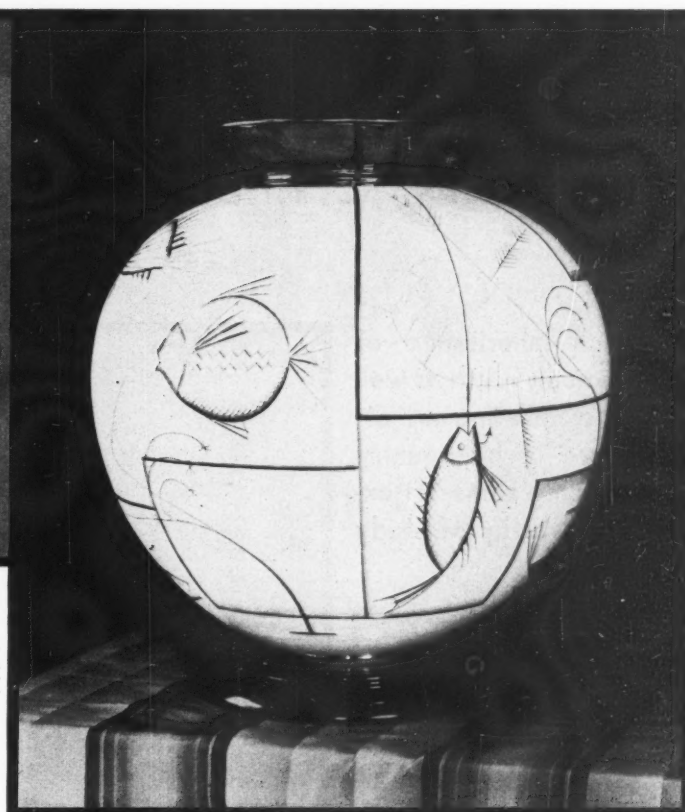


Decorated china by Ponti using ideas from the circus and sports





The pieces above by Gio Ponti show motifs from the sporting world. The jar at the right is from Società Ceramica Italiana Di Laveno.



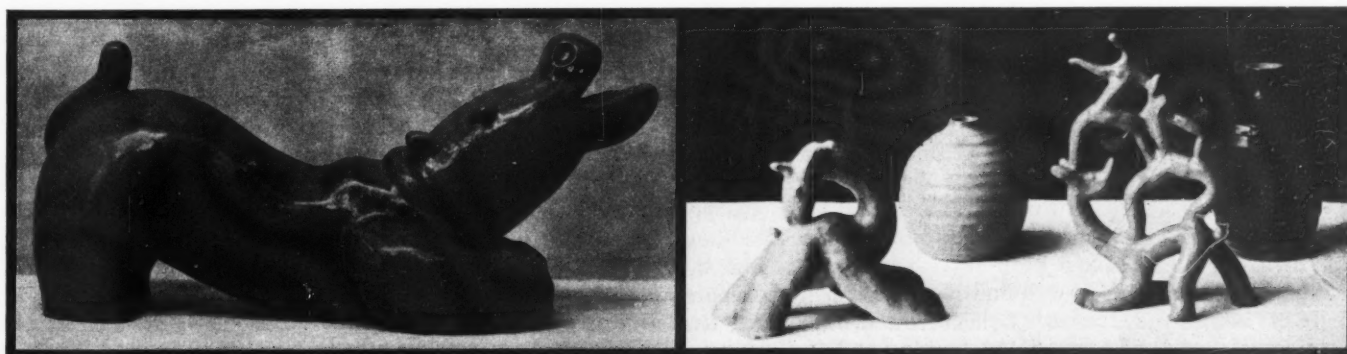
fundamental form is predominant. The shapes are usually very ceramic and classic in simplicity. The limitations imposed by the medium have not been disregarded and there is no doubt felt that the piece will fulfill its function, as the construction seems so well suited to its use. The profiles or outlines of the pieces are graceful, that is, made with an economy of force and considered with ease. No violence is done to the outline and this makes for easy observation and contemplation, which is both restful and satisfying, giving a distinguished simplicity of design and perfection of form.

The decoration of the pieces is very chaste. Once again an economy of means is apparent. Lines either accentuating or echoing the profile prevail. Some are naive in feeling, although they are invariably sophisticated in treatment. Fertility of imagination is used in a most direct way and the limitations of the medium are persuaded to advantageous results. The motifs are for the most part traditional, although a new note creeps in occasionally. The spherical jar from the Società Ceramica Italiana di

Laveno is truly classic in the dignified handling of the vertical and horizontal bands and the relation of straight lines to easy flowing curves. The fish, not too realistic, and the fishline relate the decoration to the whole. The arrangement of light and dark is beautifully balanced. The china tea-set, and porcelain urns are by Gio Ponti, a celebrated architect. Here again the relation of the design to the shape on which it is applied is noteworthy. The use of straight lines and plaids give a restful dignity to the small urns, or bowls.

The small animal ceramics from the Art Institute of Monza are so free and spontaneous, and have such good relationship of masses that they are most compelling. They need not rely on naivete or humor for appeal, although both these elements add much charm to the pieces. The two small vases show fine restraint and good simple form. There is started, apparently, a new era of ceramics in Italy. There is much to be accomplished in order to recapture the old standards but with such decisive steps progress may gain the momentum necessary today.

#### Amusing Array of Figures Designed and Executed by the Students at the Institute of Monza



# MEXICAN CHILDREN'S PAINTING

BY ALICE BUNIN

The rich inheritance of the Mexican youth as well as the stimulating art atmosphere of his country is producing some art expression worthy of study



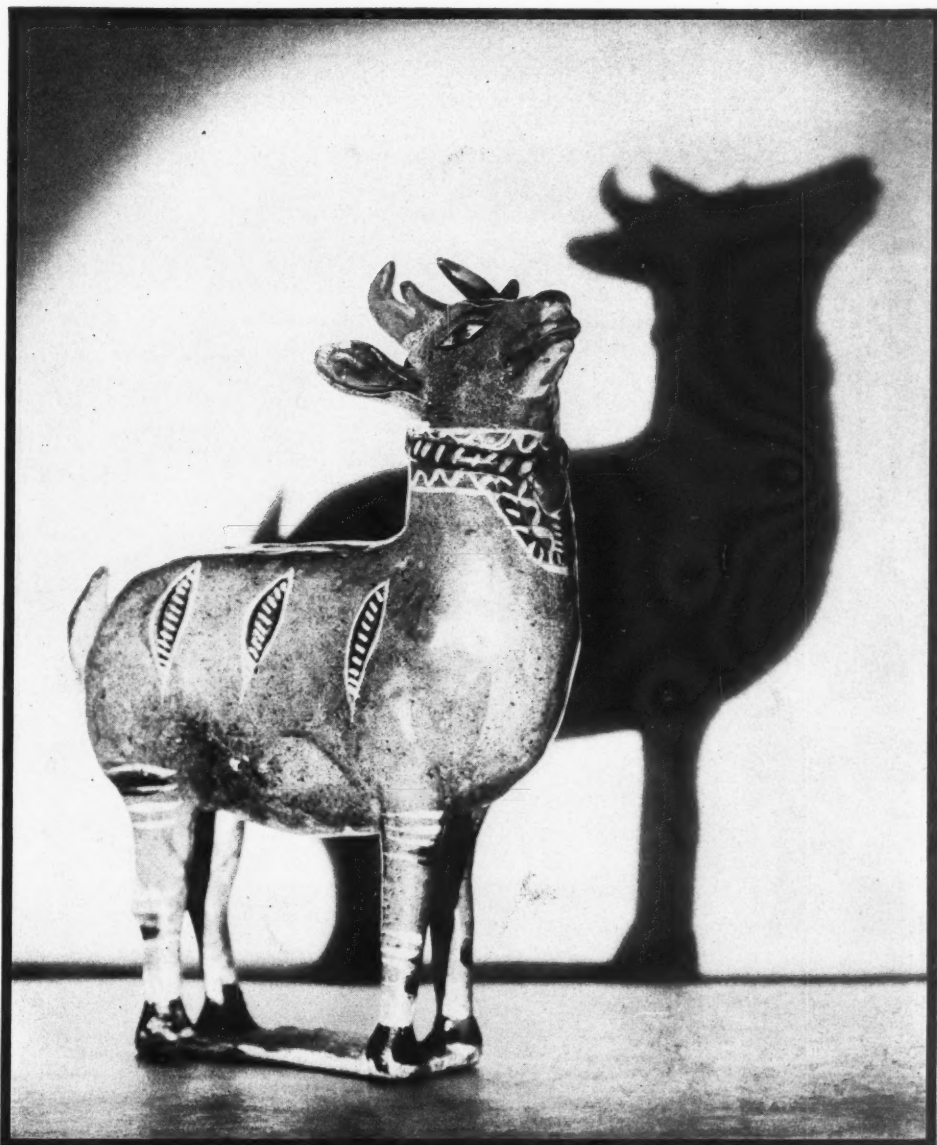
■ The paintings, drawings and sculpture of the Mexican children have become known to students of contemporary art through the exhibitions that the Mexican government has arranged here and in Europe. The latent creative ability of the children has been given ample opportunity to express itself by the Revolutionary government that came into power in 1910. The first small school for children was founded in 1913, but it was not until 1923 that the Ministry of Education gave special attention to the free Open Air Schools that are now located in several of the barrios of Mexico City as well as in various towns throughout the Republic. No requisites except an urge to create are necessary to enter these schools which are open mornings and afternoons. The materials are furnished to the students and are distributed by the teacher whose other duties are to help the student to see what is around him and to realize himself in his artistic expression. The teacher never allows the student to see him work or does he show his own works. He must keep outside influences from the student and keep him free to find his own artistic concepts. It is the aim of the Open Air Schools to teach people to live as complete a life as is possible by seeing and feeling them-

A painting of marked decorative quality done by a child in one of the open air schools of Mexico

selves and their environment. Because the pupil understands what he wants he is able to produce paintings that bear that magnificent and irrational seal of creative work.

Critics who have seen the work of the children of Mexico, a large number of whom are Indian, have compared it to the work of the great modern masters. This comparison is one of pedants. The greatness of the work lies in the fact that it is individual for each artist. The leaders of Education who have been responsible for the Open Air Schools believe in the inherent artistic ability of their people and they are convinced if given a chance to work unhampered by academic traditions they will at last arrive at the true Mexican expression that has lived in modified forms throughout the years when foreign elements were imposed upon it. The richness and brilliancy of color, the





## A SCULPTUR- ESQUE TOY

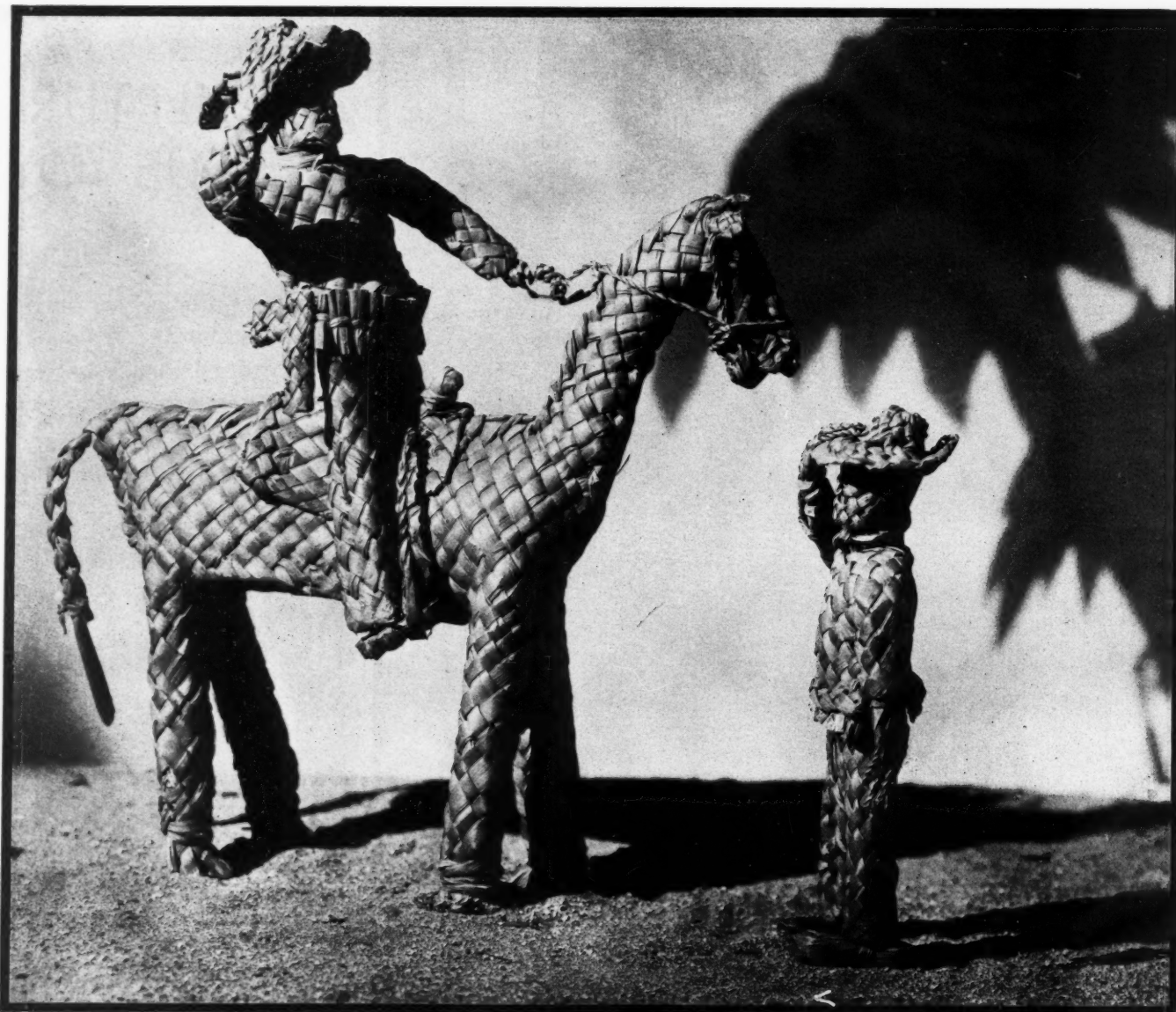
Courtesy L. Bamberger Pub. Co.

boldness of pattern and composition in the work of these children, some hardly big enough to carry their materials, is astounding. They work so naturally and express themselves so clearly and simply that it is nearly beyond the belief of the credulous.

A visit to one of the painting schools is an experience long to be remembered. I visited one of the best of the schools many times. The children come in, ask for their canvas, paper and paints, oil or tempera, and then disappear. Sometimes they find a place in the large and spacious patio of the school and paint a self arranged still life or use other students as models. Most often, however, they go in to the village and paint the street scene or the animals or the market. They are not in the least self-conscious and are completely absorbed in their work. Hours later they will return, leave their picture to be finished the next day and go home. Another and even more unusual school is the Open Air School of Sculpture located in the old convent in the Merced district of Mexico City. In the large open patio of the old convent I saw about twenty boys and young men

working at stone carving. In the middle of the courtyard there are several cages of animals that are used as models. I was especially drawn to one small seven year old boy, wielding a hammer that was all but too big for his short arms, who told me that he was going to make a bear. The block of volcanic stone he was working on was two feet taller than himself and he had to stand on a box to reach the head which he was fashioning with his chisel, all unconscious that he was doing anything that might inspire wonder. A few months later, when I returned to the school I found the bear completed, so simple and bold in form and design that I could not but think of the various animal sculptures of the pre-conquest Indians that I had seen in the National Museum. The Mexican Exposition of the American Federation of Arts that is referred to in Count d'Harnoncourt's article published in November *DESIGN* cannot devote much space to the work of the children, however, there surely will be many exhibitions of their work in this country as they are without doubt a source of inspiration to the students and teachers of this country.

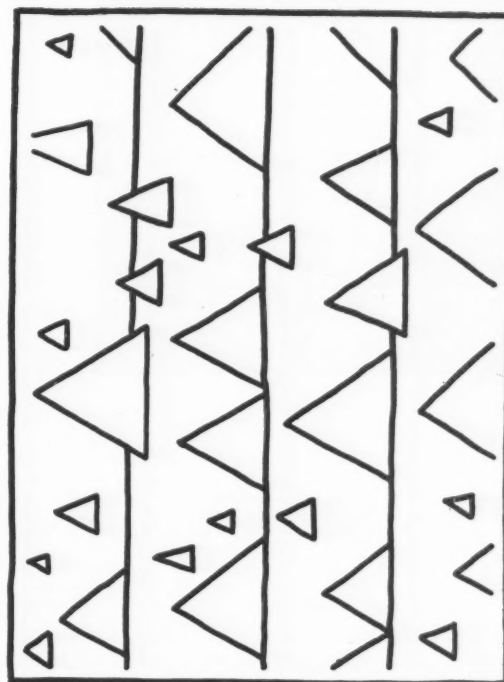
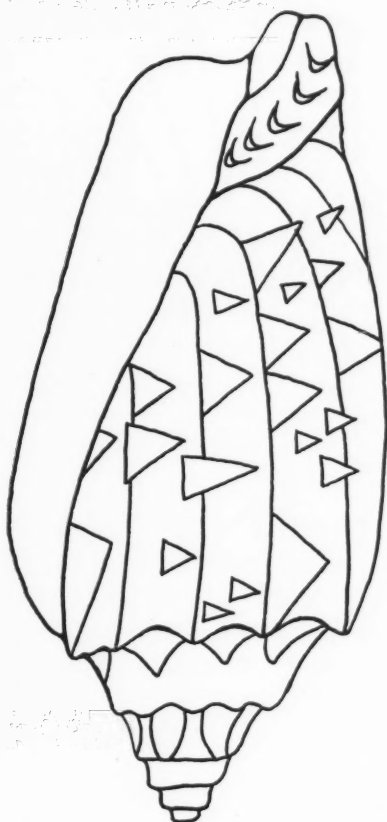
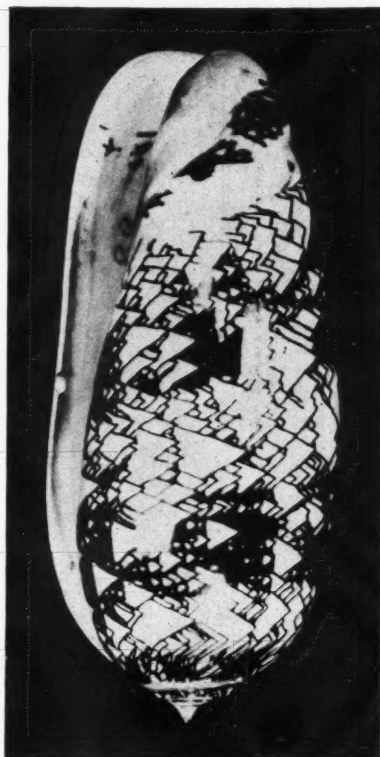




Courtesy L. Bamberger Pub. Co.

## TYPICAL MEXICAN TOYS

These delightful figures made of palm leaves and the delightfully sculptur-  
esque toy on the preceding page give  
us an idea of the creative ability and  
joyous art expression of the Mexican.  
The work of Mexican children can not  
but be vital with such surroundings



A careful study of simple nature forms like this shell offers much help in the appreciation of line and form

Continued from page 177

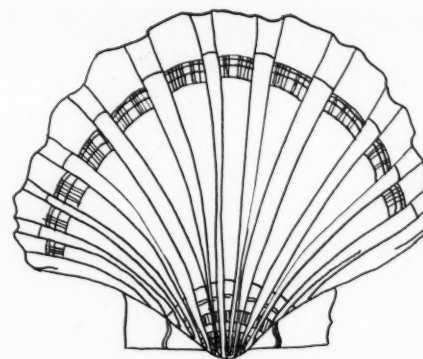
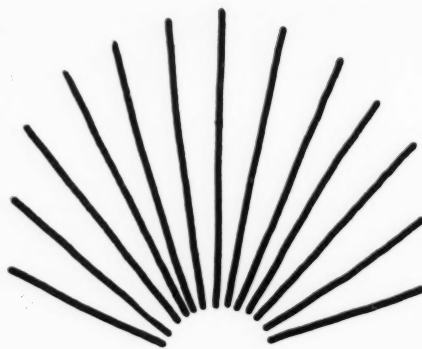
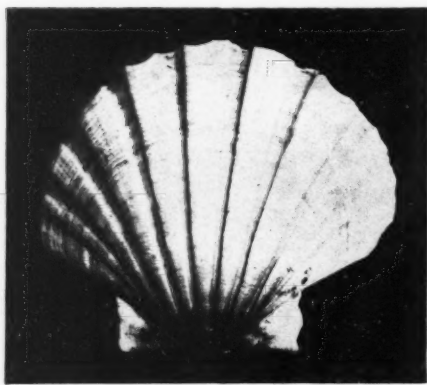
of seven and one-half years was also a musical prodigy. His father withdrew him from the art class after a year and placed him in a music school. The Median of the class is 118 I. Q. It may interest you to know that four students are on scholarships in the Ethical Culture Fine Arts High School; two received School Art League Scholarships for Pratt Institute. Four hold scholarships at the School of Applied Art for Women. One student is at Columbia College, and another in the Fine Arts Department of Yale. Two are in the Textile High School, and two others in the Lincoln Experimental School; and still another is in the Hunter College Model School. One very gifted Chinese boy went back to China. One girl has been in the class for five years, and still was able to graduate from an academic high school at the age of sixteen, and winning a School Art League Scholarship, and the honor society,—the Arista.

And in conclusion let me say, that the Saturday Art Class is by no means a class for geniuses. It is merely an humble effort to maintain an environment in which, we, of the School Art League of New York City, hope that those, who seem to have creative ability may thrive and flower to full fruition. We have here a method of selecting the talented, a kindly environment where they may work out their ideas, and a means of conserving and developing a

part of that ten per cent of the population from which creative artists, scientists and social benefactors spring. Should it not be possible, also to organize such classes as this one for poets, musicians, writers, dancers, craftsmen and scientists? Is it not our duty, our privilege, to conserve this young human material of superior worth, as we do our rivers, forests and other sources of national wealth and giving them an opportunity of becoming the noblest servants of the nation? Then could we say indeed: "Build us more stately mansions: gifted youth! Build us the better city, in which creative science, creative art, and creative religion shall blend in inconceivable glory."

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The drawing above made from the shell at the left leads students to notice the radial rhythm of line

## THE STUDY OF LINE AND MASS

BY FELIX PAYANT

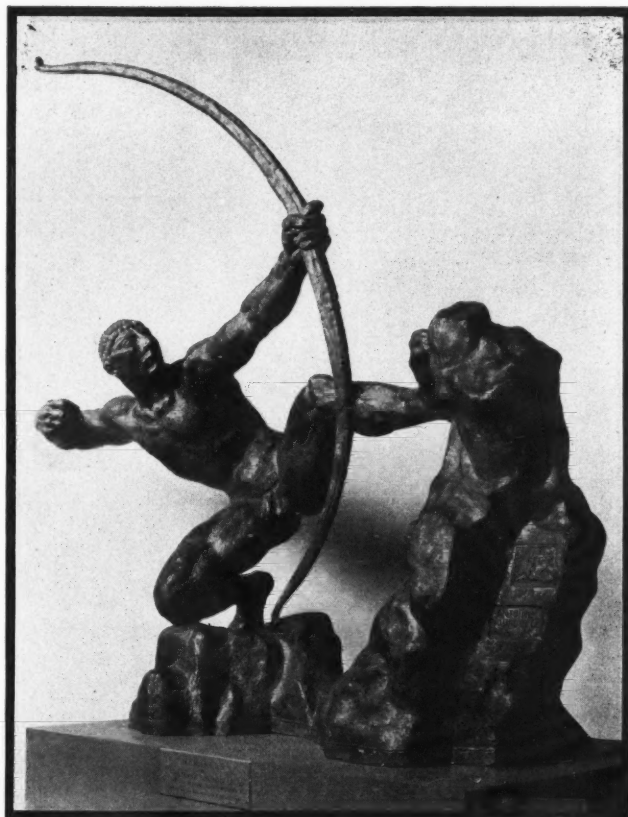
■ There are many simple lessons and exercises that will help teachers avoid the rather aimless approach to art appreciation which usually reverts to a lesson in story-telling, history or biography or what is worse, into a sort of statistical exercise in which works of art are classified, identified and properly cataloged in note books. If this procedure is of value in any way it is certain that there is little to be gained in bringing the pupils any nearer to an understanding of art qualities. The elements of design help the artist express his message of beauty, and a course which

does something to really bring the students directly in contact with work of art and develop a feeling or sympathy for line, mass, form and color, is a decided step in advance of a method which diverts the mental attitude of the student into a human interest story.

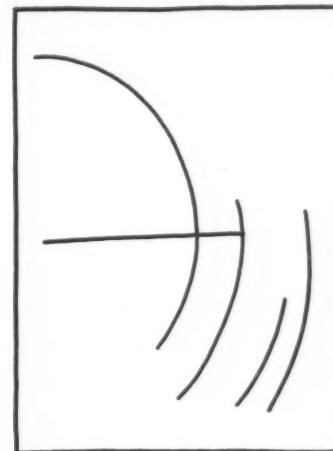
Ivory Sculpture from the Congo, now in the Newark Museum Collection







The Herakles by Bourdelle offers a splendid example of a vital yet simple line structure as well as form



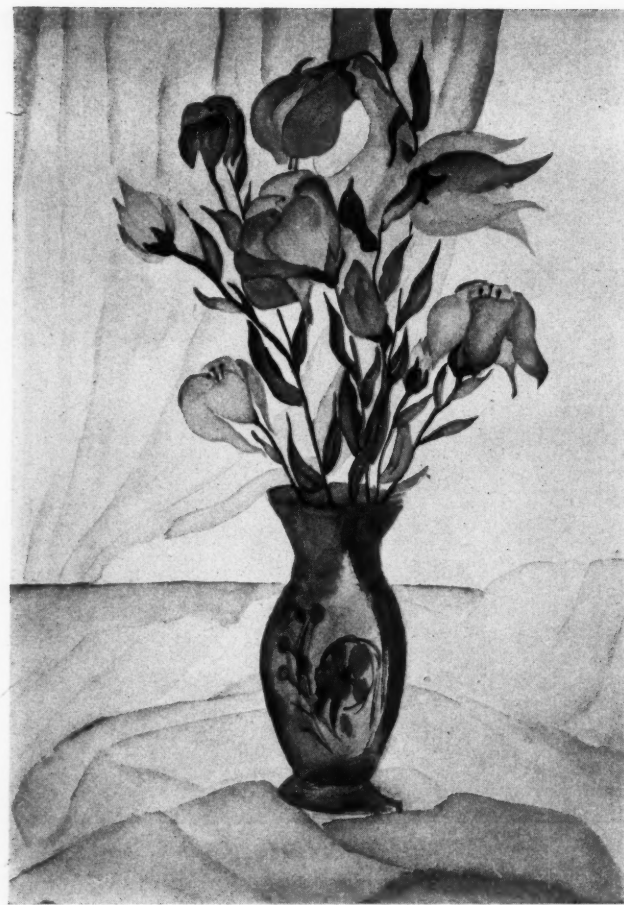
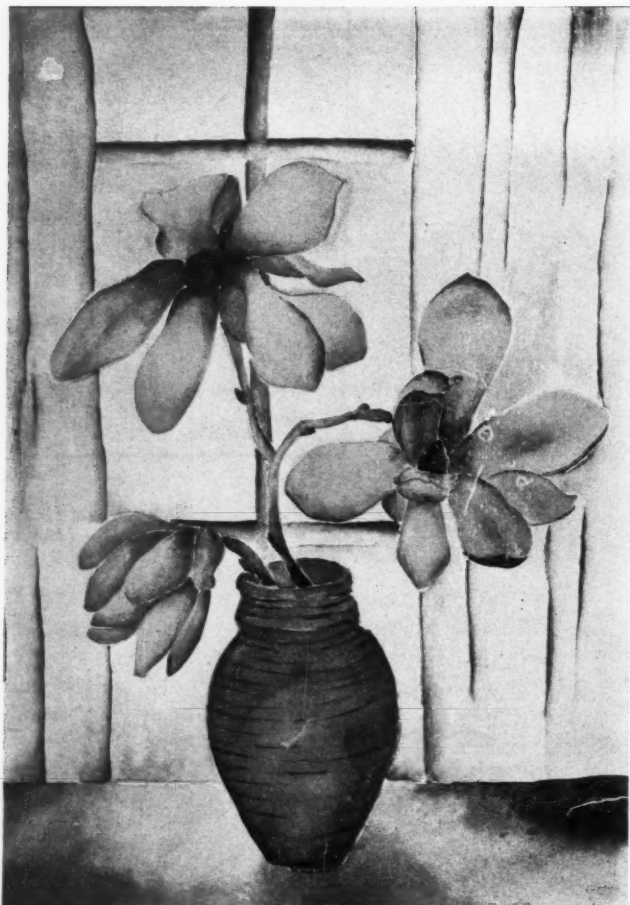
Because it may be difficult for some to see the various design elements which the creative artist uses, there are innumerable exercises which when properly handled can do much to help and clarify. The artist is on intimate terms with nature in her structural qualities, movements, behaviors—though he cares little for the superficial or changeable qualities. He sees in nature forms many beautiful simple live qualities for instance that he has selected and used in his own creations, though the details concerned were not at all important.

On these pages are reproduced some very easily understood exercises or abstracts showing how students were able to select from beautiful nature forms some outstanding quality of line and mass. In the case of these shells the students selected specimens from museum collections, handled them and studied each as carefully as possible. After this process an accurate line drawing was made emphasizing simplicity of line and mass throughout. Following the making of the drawing some very obvious decorative quality as it occurred to him in his drawing—the results, as may be seen, show that in one case a radial grouping of line was a dominant feature, while in another an all-over design based on vertical lines and rhythmic placing of triangles struck the observer as important. Both of which, it must be admitted, are basic art qualities and important material for the artist mind. After exercises of this kind persons are much more able through these experiences to understand and react to works of great artists. The groups of small ivory sculpture from the African Congo represent an excellent expression of simple though discriminating line composition and simple form much as the students faced in the contact with the design of the shells. Does it not seem reasonable that these beautiful figurines will strike a responsive chord after the

exercise has been carried out? It is this elimination process that makes an artist's work strong—to see through and beyond surface details is what Art students need most. The artist is on the constant search for simple and significant design qualities which are easily read.

The line composition in the piece of sculpture above—Herakles, by the French artist, Bourdelle—it will be seen, is built on a very easily understood basic line composition. In studying this work the students selected first the one dominant line—direction or gesture. After this they discovered two or three lines of minor importance which besides being subordinated to the main line produced a rhythmic feeling which at first may not be obvious. Then after a little study it came to light that the sculptor balanced this arrangement consciously or unconsciously with a direct opposing line which meets the dominant line at right angles. This opposing force is a necessary factor in any art structure to add strength to avoid a monotonous repetition which is always tiresome. And as the essential feeling expressed by Bourdelle is strength and conflict, this opposing line is most important. In some cases the compositional line is very obvious as brought out in a contour or outline; in other cases the line is unseen or felt, in which case a little experience will help the art student understand them.

Abstracts or analysis of beautiful nature forms and works of art are most helpful lessons for the development of a real appreciation of the creative qualities of Art. Besides this suggestion in line study there are other experiences to be had from a study of relationships of simple forms—light and dark arrangements and color. However, throughout the entire study we must remember that a work of art is an expression of unity and that any one of these elements is but a part of a whole.



## CREATIVE FLOWER PAINTINGS

BY NATALIE LOVELL

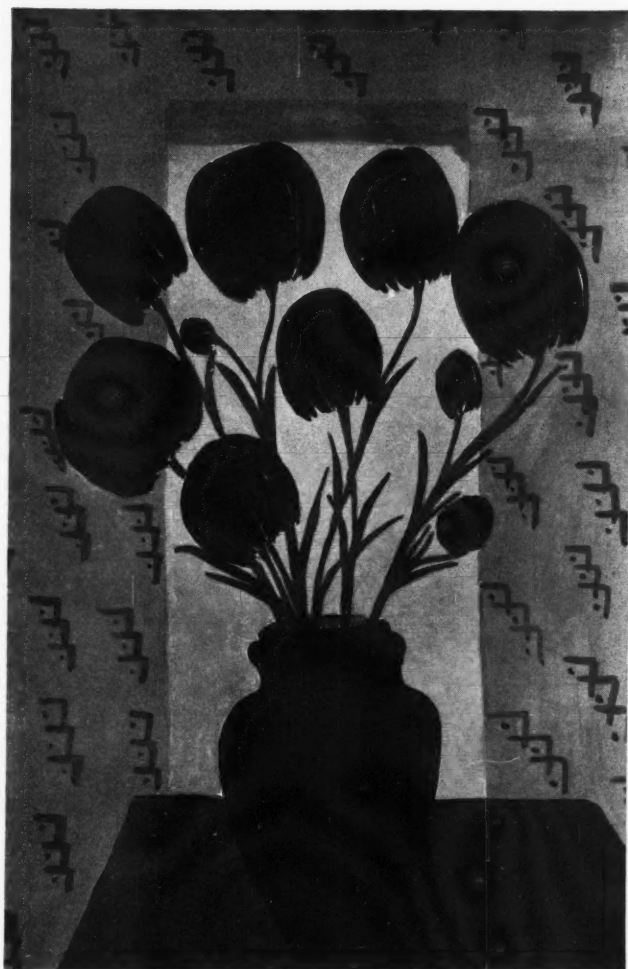
These four reproductions with the one in color by pupils of Miss Lovell in this issue show what can be done through free informal teaching

■ A class studying color in Theodore Roosevelt High School, New York City, was very fortunate in being near enough to the Botanical Gardens to make practical use of a great variety of beautiful flowers. Every week the head gardener sent over large bouquets of exquisite flowers of many kinds which the students enjoyed and arranged as a part of their class work. This was an important part of the lesson. Fine selection and a balanced composition were the first considerations, and there was great appreciation shown in just the manner of arranging these beautiful things—turning them over, peering into their depths, examining them sympathetically and noticing their magnificent color gradations. Deep brown jugs were selected for bright orange flowers, a beautiful blue glass for one

exotic red poppy, clusters of dainty bell forms grouped in Italian vases; all of this and more was experienced by these creative youths whose work is reproduced with this article as a proof of their real Art understanding.

On very large paper and directly with the brush the flower arrangements were washed in with water color after the careful study and association, just described, had taken place. Many paintings were made in one lesson period and throughout courage and directness were naturally the characteristic attitudes shown. Never in any case were the students allowed to use a pencil outline or helps of any kind nor did they wish to do so for they had learned to think directly in the medium with which they were working at the time. Previous work in water color had prepared them for this. Then came a time when there were no more flowers. The desire to paint flowers continued in the souls of these young artists. They wanted to paint still more; and they did, but this time these students created their own flowers—new forms, rhythms, color and arrangements. Some time almost any one might ask an artist to create new forms. Could these students do it? It is a challenge to one's creative imagination; it is a stimulating problem;





A group of paintings made from imagination by New York City children

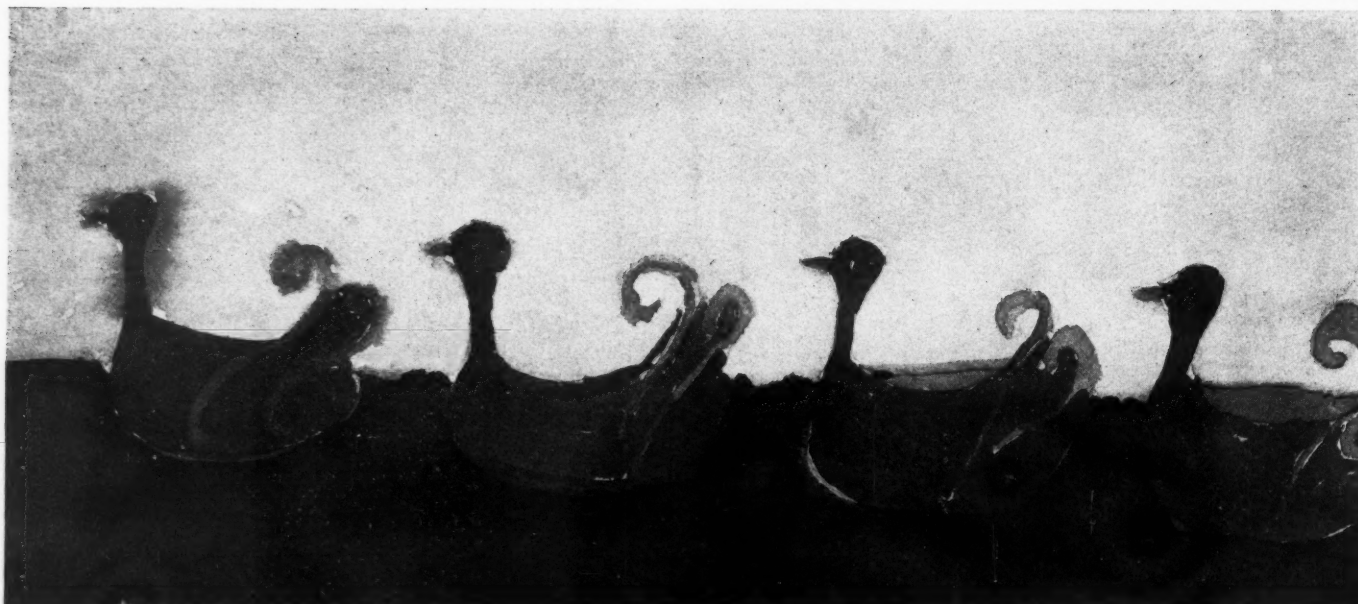
it is the kind of opportunity to invent that every real artistic mind desires. We are neglecting a great power in overlooking this sort of activity and expression in the art work of the public schools. Too much work given children does not in the least put a premium on creative thinking. Too much help is given in the way of copying and adapting from other forms of art rather than creating through association made with Nature and Life in its various expressions.

They discovered that a plain background forces the flower arrangement of a composition to stand out in bold silhouette. And furthermore the outline must, of necessity, be fine, interesting, meaningful, to stand up under such a test and elimination. More delicate arrangements, in which flower content commands the interest, are needed. The background may be softened or mellowed by draperies. A "tie-up" between flowers and background is obtained in just this way; through a sympathetic understanding of forms, colors, textures and background a unity of the whole composition is reached. In these compositions the personalities of the young people are reflected by the feeling or emotional quality of their flower paintings. A dancer of refined, delicate and sensitive make-up paints an extremely fine rhythmic arrangement, full of movement, flowing lines and delicately conceived color. A Negro girl with a mixture of American Indian ancestry expresses the boldly courageous pattern and color of her lineage. More literal students take preconceived ideas and in re-expressing them changed them but little.

The color harmonies are more an expression of the students' own personalities—feelings and emotions—rather

than a demonstration of a knowledge of the theoretic color harmonies usually taught to art students everywhere. Color here is presented as having to do with the finer feelings of the individual. And the harmonies he senses, through a development of appreciation, are far more an art expression than the formal color schemes which are memorized like scientific formulas. Although the first painting lessons done directly from the flowers coming from the Botanical Gardens produced excellent spontaneous wash arrangements, still the individuality of each student was stamped much more emphatically on these creative compositions which followed and which were purely products of the creative urge.

The real value of such a development is that it puts a premium on aesthetic expression of the highest order—"Art is essentially a creative activity", teachers are reminded again. Nature forms are to be used, studied and understood. Whether nature is reproduced with scientific accuracy matters but little if the artist is expressing the spirit of its beautiful line, forms, color and relationship—a harmony of arrangement we understand as design. Creative teaching, we are discovering, is not a learning of more facts, rules and theoretical data which are to be poured into the supposedly receptive minds of the pupils by the teacher but instead it is a beautiful unfolding—uncovering process like a young growing plant or blooming flower. Especially in Art teaching should we realize that we are dealing with a revealing process. "Art expression on the part of young artists is a form of confession," says Hughes Mearns in his interesting book "Creative Power."



## BEGINNING THE STUDY OF APPRECIATION

BY CARMEN F. HEATH

The paintings and decorative designs with this article were done by sixth grade children in Philadelphia schools

### Art and the Lesson on Attitudes

■ Art is not relegated to its allotted periods of the school week. It is ever present in the work of the class-room. In Philadelphia our Sixth Grade Courses of Study are overburdeningly full, but compensatingly rich in many cases. So the opportunities are legion to integrate Art and the lesson on attitudes. For instance, it would seem that our work with the Greeks were a failure, if the children knew only the legends, the stirring history, even the great art of Phidias, and did not sense "the poised serenity of soul", (1) which is the great contribution of Greece to the world, and incidentally, what a desecration it is for us to use the Greek orders, with their heritage of civic and cultural growth, for our modern gasoline stations. When we work through our little problems on Persia, we are in the field of geography. But when we carry away with us a remembrance of the nomads' bi-yearly journey, for grass for their flocks and life for themselves, we are in the field of epic poetry. And again with China. Do we learn of the yellow loess of the Hwang-Ho? Yes. But when we daily live with a few reproductions of tomb pottery and appreciate the ageless toil of the Orient in its ecstatic production of Beauty, or spend many happy moments with some little Chinese Mother Goose rhymes, are we not very close to the heartbeats of a mighty people? And so with Japan. Its surface and climate pale into insignificance when compared with a pilgrimage up Lord Fuji, "engulfed in its blue immensity."

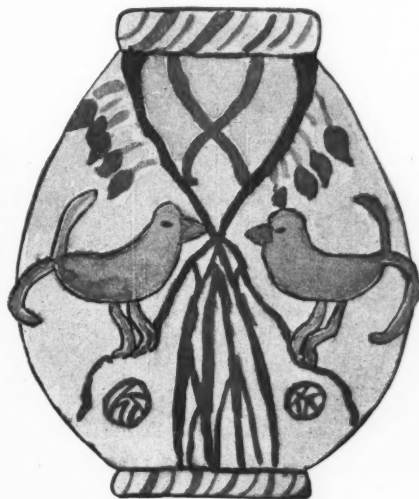
And what remains in childish minds? Is it Yokohama, port of Tokio, or the exquisite festivals of the people, and the fine designing of their flower arrangements? And so the work progresses. If Mr. Hayward is right in saying some lessons should be "epoch-making" (1) then Art is the port of entry to such occasions.

(1) Article on Puvis De Chavannes in "Art and Understanding"—Mar. 1930

### Inculcating Appreciation

■ It is a never-ending source of wonder how children hunger for intimate touches of beauty and how daily they are changed by them and grow more appreciative. What is appreciation? One author concludes his book with these words—"the divine gift of appreciation." (2) A second terms it "contemplation", and still a third feels it so important that it should be inculcated in every unit of Art work. (3) Formally in our class there are the so-called lessons in music, poetry, and picture appreciation. Sometimes in these periods children and teacher are on the heights and then sometimes they are not, so evanescent a thing is the spark that enkindles. It seems a fallacy to attempt appreciative work and let it remain just there, disjointed, aloof, detached. So that it is a help to find this statement, loosely quoted: Appreciation is not mere knowledge. It can not be absorbed from books. It must be gained through experience. Time so presses in the formal school! But it is possible to give children a little more intimate a contact with beauty even in that type of school. The silent method may be tried, because children must be guided towards a goal; it does reach some. There is a little spot in our classroom for lovely things. Teacher and children both contribute. One boy bringing a spray of deep pink blossoms and selecting a jug of dull blue to put it in, just because





"they looked nice together." Another day a small girl put a tiny shell in the nook because, as she said, she liked "the little marks on it." We spent quite a happy half hour with shells. Result, a lesson in design, oral discussion then, time pressed. Now, as a result of a strengthened sense of creation as the ultimate of appreciation, a "doing lesson" would occur, time or no time. Another quite unobtrusive bit of taste cultivation to be carried on in this way. We launched an Italian theme. This was distinctly teacher initiated with a very definite reason, feeling these so-called foreign children would make finer American citizens if they realized the rich heritage of Italy, and were proud of it. Of course, they had no trouble with the beautiful names and their desire to know was insatiable. They loved the Della Robbia "Innocenti" (even going to the extreme of painfully collecting twenty-five cents to buy a plaster cast of one); they felt the fine dignity of the superb Colleoni; they could tell of the sad presentment of Leonardo's Beatrice d'Esté; and were proud of their knowledge of the great Stradivarius, and so on. This little corner of Italian art became a really vital force in the work. As it kept irregularly changing, it was used in color study, in design, and in many other ways. Is this "teaching appreciation"? Is it only using Art to "vivify other work"? Not just the latter, but take these bits away and school would lose much meaning.

- (1) Hayward, F. H.: The Lesson in Appreciation, page 5
- (2) Dow, A. W.: Composition
- (3) Boas, B.: Art in the School, page 90
- (4) Whitford, W. S.: An Introduction to Art Education

### Definite Lessons Techniques Sketched

■ . . . "teachers of the cultural courses are charged with quickening into a flame that spark of wonder which is the beginning of all aesthetic enjoyment." (1) That should be before us as a beacon light when approaching appreciative work. Perhaps in this paper it might not be amiss to mention some lessons we have during the year. Guido Reni's "Aurora" is popular with the children. There is much legendary background concerned with it. It is interesting to note M. Cousinet's principle that the children's

### Three naive vase designs made by Sixth Grade children after they had made a study of Italian vases

appreciation of art is predominantly intellectual, realistic, and dynamic. He feels, I believe, that pure aesthetic appreciation should come later, at the adolescent period. (2) We use music with this lesson, "The Dance of the Hours", and compare the pictorial and musical pictures. In poetry we contrast the mood and color of Wordsworth's gay, golden-flecked daffodils with Herrick's pensive, drooping flowers. Or we use "The Swan" of Saint-Saens to accompany "A Reed", in which the author pleads for all life broken thoughtlessly by a careless hand, because the music expresses the tone picture of "soft flows the water past tenderly soothing". (3) Some Japanese miniature poems, exquisite in their simplicity, like this one—

The wild geese  
Returning through the misty sky.  
Behold! they look like a letter  
Written in faint ink.

definitely lend themselves to imaginative expression and some nice things have resulted. Our study of the superb Colleoni statue is a fine opportunity to see how different artists picture horses, the spirited painting of Rosa Bonheur, the sculptured strength of Borglum's group, and the great size and power of Howard Pyle's pen and ink drawings. I do hope I am not wrong in thinking that lessons like these sharpen the fine edge of sensitiveness and so belong in the realm of appreciation. Every Philadelphia teacher knows that as surely as spring rolls around she will have lessons in landscape elements as a part of the art work in Illustration. Situation—foreign section, narrow streets, no grass, few trees, etc. We planned it differently last year and with very happy results. Children have a color sense, and they have imagination, and they have a rich heritage. Let us see what will happen if we could further build on a



very keen interest in design. We attacked the problem from poetry. Two illustrations will suffice. The first was—

Four ducks on a pond  
A grass bank beyond,  
A blue sky of spring,  
White clouds on the wing;  
What a little thing  
To remember for years—  
To remember with tears! (4)

It was strange how the design did carry over last year—we had designed clouds, designed ducks, and even more or less designed hills in the background.

The other poem began—

Away beyond the Jarboe house  
I saw a different kind of tree,  
Its trunk was old and large and bent,  
And I could feel it look at me. (1)

Interesting things were achieved; one a spectral tree, wind-flung birds, and a lowering sky, all done in deep, rich, almost thunderous colors, just like the strange, sombre-browed boy who produced it.

- (1) Boas, B.: Art in the School—page 1  
(2) Hayward, F. H.: The Lesson in Appreciation,—pages 148-151  
(3) Clegg, Frances: The Reed  
(4) Allingham, Wm.: Four Ducks on a Pond.

### Lesson Discussed In Detail

■ One lesson really belonged in the field of appreciation, although it was formally listed as applied design. Our Course of Study calls for so many lessons in designing borders, so many in painting axial and central balance designs, in surface patterns and so forth. This past year there was no discussion at all as to how we should use this dearly-bought knowledge. We painted a design for a piece of pottery. Imagine how utterly stilted that must seem. But the formal public school boasts no studio, has no material for "doing". The decision came about in this way. The children had been very interested in Italian pottery and were keenly alive to the charm of color and the quaintness of the designs, the flying deer, the cluster of fruit, or the very rampant bird designs. All the essential points, spacing, color, imagination of the artist, which they loved, the medium used, were discussed and for comparison used several sets of museum plates. One showed a deep red water jug and another showed the design of a Peruvian textile by way

All-over designs done in water color by the pupils of Miss Heath showing a fine understanding and appreciation

of contrasting methods in designing for a textile, for pottery, or, as Professor Cizek would express it, "the moral of the material." (2) Since the problem was pottery decoration, the primary issue was contour. The teacher drew outlines and the class analyzed them for dominant mass, lines of structure beneath curves, etc. Once over this difficulty the lesson finished itself. The designs were peasant work. Everyone was so interested, the children in doing, the school in approving. Was not the outcome of all the labor and love we had spent on Italy to be classed as Appreciation?

And so the school year rolls round. And the ore of life is being refined! Now to conclude, let me quote from Dr. Dewey. In this article (3) he uses the term "artistic" as relating to creation, the term "aesthetic" to appreciation. He says, "Both are incidental to practice, to performance, but in the aesthetic the attained vision with which the artist presents us, releases energies which remain diffuse, and inchoate, which raise the whole level of existence but do not find issue in any single or specific form. In the artistic the existing consummation is utilized to bring into existence further analogous perceptions. . . . So to the artist, aesthetic insight is a means to further aesthetic insight, not merely to the enhancement of life in general. The distinction between the aesthetic and artistic, important as it is, is thus in the last analysis, a matter of degree."

- (1) Roberts, E. M.: Strange Tree  
(2) Design—October, 1929—Article on Professor Cizek by Bertha Lange  
(3) Dewey, J.: Experience, Nature & Art—page 10, Barnes Foundation

### Beginning a Unit of Art Work The Renaissance Art of Italy

#### Reasons For This Choice

1. The children are entirely Italian-American; 2. The period is one of the great Art periods of the world; 3. It will prove a fine instrument, I hope, for the teaching of Color, Design, Landscape, Figure, etc.; 4. It will open vistas for individual interests.



### General Art Objectives (1)

Are children getting— 1. An experience in handling material? 2. An understanding of Art principles? 3. A growth of technique? (2). 4. A greater freedom of expression? 5. A chance to develop the imaginative faculty? "The child lives in his own beautiful dream".

### Objectives, From the Appreciation Phase

1. Are the children experiencing real joy? 2. Are they getting greater knowledge? 3. Are they appreciating as they create, and vice versa? 4. Are they growing in aesthetic judgment and discernment? 5. Are they becoming more sensitive and reverent?

- (1) Gleaned from the Course—Education S 183—Teachers College, Columbia University  
(2) This will include the work as laid down by the Phila. Course of Study in Art

### Launching the Unit of Work

Introduced to the class in a series of History Lessons. Children will know the many-sided manifestations of the Renaissance—Art, Literature, Religion, Adventure, etc. Suggestions broached to the class for planning such a unit of Art work.

### Trips Planned

Library—to acquaint children with manner of getting at material; Memorial Hall (Fairmount Park)—to see Pulpit of Nicolas Pisano; University Museum—to investigate fine manuscripts; Museum on the Parkway—to see examples of stained glass, to see Italian rooms. These trips will be most definitely and minutely planned. Help may be obtained from the following books: Boas, B.: Art in the School—Chapter on Museum Work; Mathias, M.: Art in the Elementary School, pp. 160-161.

### Pictures Studied As Work Progresses

Michaelangelo—Creation of Man, David, Drawings for the Libyan Sibyl; Della Robbia—Singing Gallery; Leonardo—The Last Supper, La Belle Ferroniere; Giotto—Frescoes; Benozzo Gozzoli—The Journey of the Magi (fascinating figures, interesting landscape); Del Sarto—

Portrait of a Sculptor; Verrocchio—Bartolommeo Colleoni.

Individual or Group Problems Definitely Chosen "to open vistas". This is not filled in entirely because the value of a unit of work is its growing power. The teacher knows her big objectives and problems but does not plan for every minute detail. Therein is its creative possibility for the child.

*Problem*, Study of old iron work; *reason*, beauty in common things; *enrichment*, trip to Packard Building to see fine doors by Samuel Yellin; *creative outcome*, drawings, comparing beauty of old with modern work.

*Problem*, lettering minuscules; *reason*, pure aesthetic value; *enrichment*, trips planned—to study manuscripts: 1. One group analyzes color; 2. Another spacing of page, etc. Study of Sargent murals; *creative outcome*, used in connection with other work, projects, poems, etc.

*Problem*, Leonardo, the scientist; *reason*, boys thrilled over his model of the flying machine; inter-relation of all life; *appreciative outcome*, class talk to the Aeroplane Club. A further study of Leonardo, the artist.

*Problem*, Renaissance costumes; *reason*, color and design possibilities; *creative outcome*, girls dress one doll. Class paints it. Analyzes costume for color values.

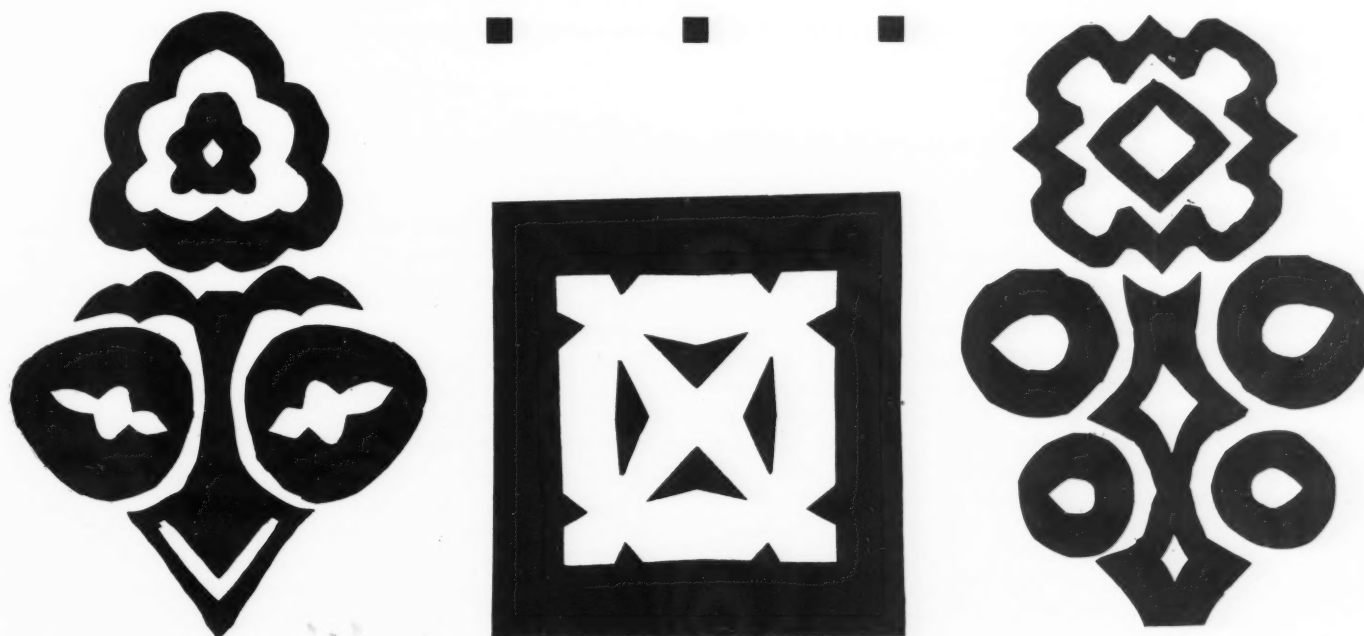
*Problem*, Chateaux Stained Glass; *reason*, supreme beauty of these windows; finer color discernment; *creative outcome*, make windows for use in puppet show?

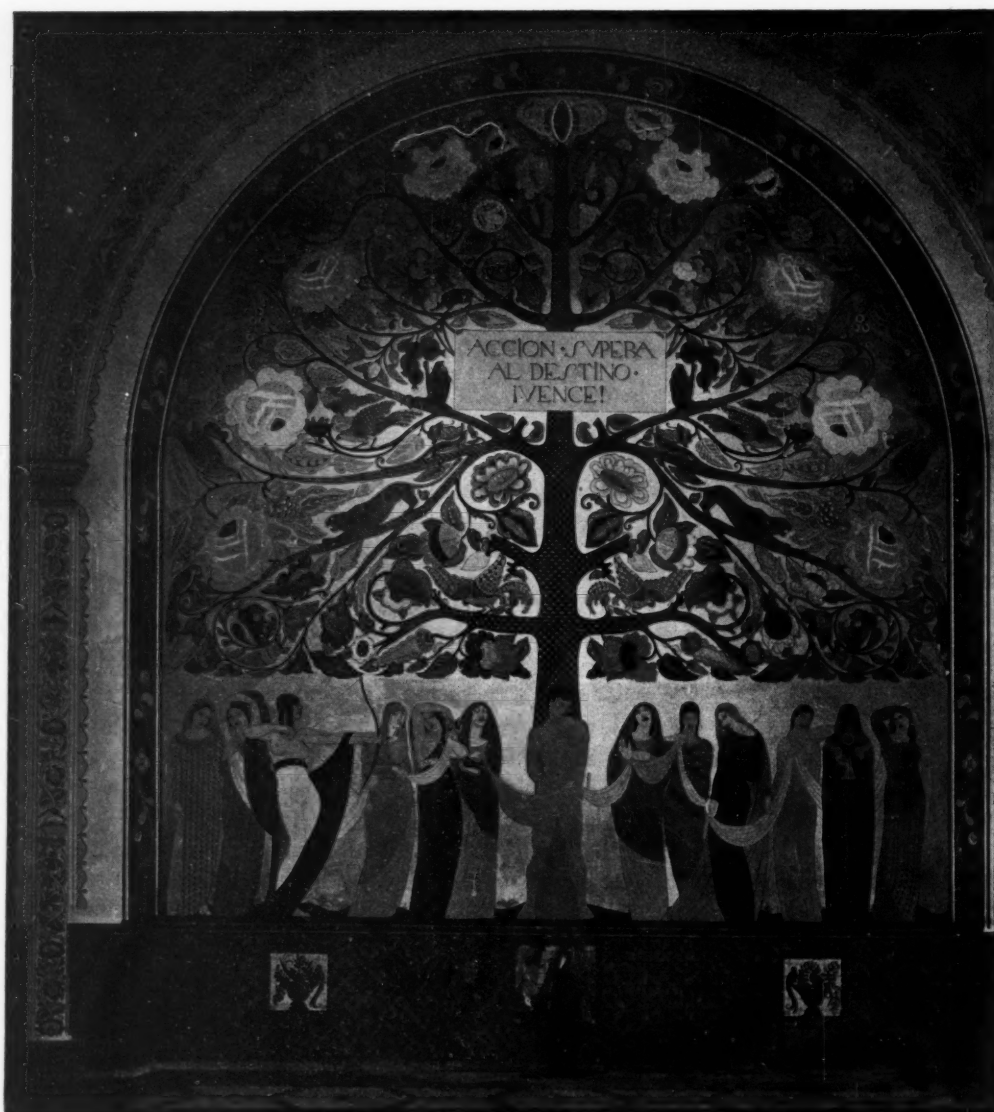
### For the Teacher to Remember—Will These Problems

Be Interesting? Lead into other fields? Be within the ability of the children—yet challenging? Have Art possibilities? Give opportunity for individual creation, group activities?

### Undirected Work

It may be something about animals such as, "The Life of Pooh", because the children adore the Milne books, or a unit of work outlined here, or something which the children desire, initiate and carry out undirected.





## A MEXICAN MURAL

The Ministry of Education in Mexico City decorated by Montenegro is another example of how that nation is encouraging art expression

Culmination of Class Work—a Puppet Show  
 “A Day in Florence” or “With the Della Robbias”  
 Scene I —In the Della Robbia Studio.  
 Scene II—Dedication of a panel in “The Singing Gallery”

### Outcomes

Cover the cause of study in Art Education. Give children joy “in the doing”. Definitely enrich the intellectual and artistic knowledge of The Renaissance. Open vistas for individual endeavor. Acquaint the class with libraries and museums. Increase artistic sensitiveness.

### Bibliography For Teachers

Art and Education, Barnes Foundation; Art in the School, B. Boas; Interest and Effort, J. Dewey; Artists and Thinkers, L. W. Flaccus; The Lesson in Appreciation, F. H. Hayward; An Approach to Art, M. Mullen; Art in the Elementary School, M. Mathias; Shackled Youth, E. Yeomans.

“Apollo”, Reinach; The Spirit and Substance of Art, L. W. Flaccus; University Prints, Architecture, Printing, Sculpture; Lives of the Painters (volumes concerned), Giorgio Vasari; Famous Paintings described by famous writers, Esther Singleton; The Renaissance, Walter Pater; Art in the School, B. Boas; The Lesson in

Appreciation, F. W. Hayward; Composition, A. W. Dow; P’s and Q’s, S. Tannahill; The Listening Child, Thatcher.

### Magazines

L’Illustration, DESIGN, The Arts, etc., Historic Costume Plates.

### Towards a Bibliography—for the Children

Book of Knowledge; Young Folks’ Encyclopedia of Literature and Art; Story of Mankind (The Renaissance), Van Loon; Our Beginnings in Europe, Smith Burnham; American Beginnings in Europe, Wilber F. Gordy; Young People’s Story of Art, Ida P. Whitcomb; The Art of Looking at Pictures, Carl A. P. Thurston; Story Lives of Master Artists, Anna C. Chandler; How to Enjoy Pictures, Emery; God’s Troubadour, Sophie Jewett; Little Flowers of St. Francis of Assisi; Otto of the Silver Hand, Howard Pyle.

### Magazine Articles

DESIGN, June, 1929, Realism and Symbolism in Dramatic Productions; May, 1929, Block Prints; July-Aug., 1929, Old Tools of the 16th Century, Europe; July-Aug., Sept., Oct., 1929, The Della Robbia Family. Note:—Text for the teacher, illustrations for teacher and class. Children’s Bulletins of the Metropolitan Museum of Art issues of which are published quarterly.